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Opera Chapman: Le Nozze di Figaro (The Marriage of Figaro)

Opera Chapman

Chapman Orchestra

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Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra

April 25-27, 2014

Peter Atherton, ARTISTIC DIRECTOR

Carol Neblett & David Alt, ASSOCIATE DIRECTORS

Daniel Alfred Wachs, CONDUCTOR



 CHAPMAN UNIVERSITY | COLLEGE OF PERFORMING ARTS

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2014

SPRING 2014 calendar highlights

february

February 6

President's Piano Series

Alexander Toradze and Vakhtang Kodanashvili, duo piano concert

February 7

University Singers Post-Tour Concert

Stephen Coker, Conductor
Carol Neblett, Associate Director

February 8

Guest Artists in Recital

Bruce Sledge, tenor with Cheryl Fielding, pianist

February 13-15, 20-22

A Night of Noh Theatre

Conceived and Directed by Tamiko Washington

march

March 2

Guest Artists in Recital - Third Wheel Trio

Laura Stoutenborough, clarinet; Karin Kantenwein Fabiero, flute; and Rebecca Rivera, bassoon

March 6

President's Piano Series

Jeffrey Siegel, piano

april

April 3

President's Piano Series

Christina and Michelle Naughton, piano

April 4

University Choir & University Singers in Concert

Stephen Coker, Conductor

April 5

Artist-in-Residence in Recital

Milena Kitic, mezzo-soprano with Vivian Liu, pianist

April 10-12

Concert Intime

Directed by Alicia Guy

April 10-12, 17-19

***Machinal* by Sophie Treadwell**

Directed by Matthew McCray

April 11

Chapman University Wind Symphony

Christopher Nicholas, Music Director & Conductor

April 25-27

Opera Chapman: *Le Nozze di Figaro* (*The Marriage of Figaro*)

In collaboration with the Chapman Orchestra
Peter Atherton, Artistic Director
Carol Neblett & David Alt, Associate Directors
Daniel Alfred Wachs, Conductor

may

May 7-10

Spring Dance Concert

Directed by Nancy Dickson-Lewis and Jennifer Backhaus

May 10

Sholund Scholarship Concert

Hall-Musco Conservatory of Music
Showcase Performance

May 15

Beethoven: The Finale

The Chapman Orchestra partners with The Orange County Youth Symphony Orchestra
Daniel Alfred Wachs, Conductor

CHAPMAN UNIVERSITY *Hall-Musco Conservatory of Music* and *Opera Chapman* *present*

Le Nozze di Figaro (The Marriage of Figaro) By W. A. Mozart

Peter Atherton, *artistic director*
Carol Neblett, *associate director*
David Alt, *associate director*
Daniel Wachs, *conductor*

April 25-26, 2014 ■ 7:30 P.M.

April 27, 2014 ■ 3:00 P.M.

Chapman Auditorium, Memorial Hall

Cast of Characters

Count Almaviva.....Daniel Emmet

Countess.....Emily Dyer

Susanna.....Natalie Uranga (4/25, 4/27), Kylena Parks (4/26)

Figaro.....Andrei Bratkovski (4/25, 4/27), Elliott Wulff (4/26)

Cherubino.....Kyla McCarrel (4/25, 4/27), Alexandra Rupp (4/26)

Marcellina.....Kylee Bestenlehner (4/25, 4/27), Kathryn Rock (4/26)

Dr. Bartolo.....Benjamin Finer (4/25, 4/27), Jeffrey Goldberg (4/26)

Don Basilio.....Marcus Paige (4/25, 4/27), Chris Maze (4/26)

Don Curzio.....Kevin Gino (4/25, 4/27), Nathan Wilen (4/26)

Antonio.....Benedict Ressa (4/25, 4/27), Mark Peng (4/26)

Barbarina.....Cristiana Franzetti (4/25, 4/27), Julia Dwyer (4/26)

Country Girls.....Natasha Bratkovski, Sarah Brown, Shaina Hammer,
Megan Henretta, Angelique Hernandez,
Annie Kubitschek, Shannon McBane, Emma Plotnik

Ensemble

Carl Elson, Rebecca Felman, Daniel Goldberg, Marqis Griffith (Count cover),
Matthew Grifka, Samira Kasaie, Duke Kim, Anzhela Kushnirenko (Countess
cover), Mark Luburic, Janet Orsi, Rachel Stoughton

Program

Le Nozze di Figaro - The Marriage of Figaro

Act I

A room in Count Almaviva’s palace near Seville

Figaro is measuring a space for his wedding bed while his fiancée, Susanna, tries on her bridal veil. She doesn’t like their new bedroom. Figaro doesn’t understand why, as it’s very convenient to the bedrooms of the Count and Countess. But Susanna warns Figaro that it’s too convenient for the Count, who is plotting with her music-master, Don Basilio, to get her to sleep with the Count. Susanna exits when the Countess rings for her, leaving Figaro alone to plot his revenge.

Dr. Bartolo enters with his former housekeeper, Marcellina. Figaro once promised to marry her, and Bartolo promises to find a way to make him do so. It would be the perfect revenge on Figaro, who blocked his marriage to Rosina. Susanna returns, and Marcellina jealously spars with her, causing Marcellina go off in a huff. The young page Cherubino now enters. He tells Susanna that he is in love with the Countess, but the Count caught him with young Barbarina (Susanna’s cousin and the gardener Antonio’s daughter). Cherubino sings of the curious romantic desires he has for all women.

Cherubino hides behind a chair when the Count arrives to beg Susanna for a tryst before he goes to London with Figaro on diplomatic business. But his wooing is interrupted by the arrival of Don Basilio, and it’s the Count’s turn to hide. He heads for the same chair where Cherubino is hiding, forcing the boy to slip into the seat. Susanna hastily covers him with a sheet. Hearing Basilio’s insinuating gossip about Cherubino and the Countess, the jealous Count reveals himself. Basilio of course concludes that the Count and Susanna are an item. This is all too much for Susanna, who begins to faint. The Count and Basilio rush to her aid and try to get her into the chair, but she revives just in time and orders them away. The Count vows to make Cherubino leave the castle. When Susanna expresses sympathy for the boy, the Count tells her that it’s not the first time Cherubino has been caught with a female. Recalling how he found the page hiding under a tablecloth in Barbarina’s room, he lifts the sheet revealing Cherubino yet again. The Count now accuses Susanna of flirting with the boy.

But their argument is interrupted by the arrival of Figaro and a group of peasants, who, at Figaro’s instigation, are singing the Count’s praises for having abolished the feudal right of the lord of the manor to sleep with his servant’s bride. Figaro invites the Count to place the bridal veil on Susanna as a symbol of his blessing on their marriage, which is to take place later that day. The Count is forced to agree, but privately vows to take up Marcellina’s cause to marry Figaro instead. He also dispatches Cherubino by drafting him into his regiment. Figaro teases the boy, for he’ll have to sacrifice his love-making and enjoy instead the “glories” of war.

Program

Act II

The Countess's boudoir

The Countess bemoans the Count's infidelity. Susanna has told her about the Count's plan to seduce her. Figaro arrives. He knows that the Count is plotting to help Marcellina. He has his own plan: through Basilio, he will send the Count an anonymous note about the Countess's "lover." This is sure to drive him to distraction. Meanwhile, Susanna is to agree to meet the Count in the garden, only it will be Cherubino, disguised as Susanna, he will be wooing. The Countess can then surprise him red-handed. Figaro goes off to get the page.

Cherubino arrives and, at Susanna's urging, sings the Countess a love song that he wrote for her. He shows the Countess his regimental commission, which he had just gotten from Basilio. She and Susanna realize that it has been drawn up in haste since it has no official seal. Figaro has told Cherubino of the plan, and Susanna begins to dress the fidgeting boy as a woman. When she goes into another room to get a ribbon, he takes advantage of her absence to declare his love for the Countess. At that moment, the suspicious Count bangs on the door, and Cherubino dashes into the nearby closet.

The Count demands to know to whom the Countess was speaking, and she tells him it was Susanna, who has gone into another room. He shows her the anonymous letter that Figaro had written about her "lover." A noise from the closet obliges the Countess to say that Susanna is in there, not in the other room. Susanna re-enters the room, unseen by the Count and Countess, and realizes that trouble is brewing, so she hides behind a dressing screen. As Cherubino cowers, terrified, in the closet, the Count orders "Susanna" to come out, but the Countess forbids it. The Count is convinced that the Countess is hiding a lover. As they argue, they warn each other not to go too far and create a scandal. Susanna remains behind the screen, horrified by the situation. The Countess absolutely refuses to open the closet, so the Count brings her with him to get something to force the closet open, locking the boudoir door behind them. Susanna lets Cherubino out of the closet. In a panic, he escapes through the window, and Susanna replaces him in the closet.

When the Count and Countess return, she finally admits that Cherubino is in the closet, claiming that it was just a joke. He doesn't believe her protestations of innocence and threatens to kill Cherubino. Drawing his sword, the closet door suddenly opens. They are both astonished to see Susanna. The humiliated Count is forced to beg his wife's forgiveness. She and Susanna explain that the episode with the closet, and the anonymous note, were all a prank. Figaro arrives to announce that the wedding is about to begin. Questioned by the Count, he denies writing the anonymous note, to the dismay of Susanna and the Countess. The Count is anxious for Marcellina's arrival so he can stop the wedding.

Now Antonio the gardener barges in, complaining that someone jumped from the Countess's balcony onto his flower garden. Susanna and the Countess warn Figaro, who

Program Notes

had already seen Cherubino making his escape. He claims that he himself leapt from the balcony. But Antonio claims he saw a boy. The Count immediately realizes that it was Cherubino. Figaro, sticking to his story, claims that Cherubino is on his way to Seville. He explains that he was hiding in the closet waiting for Susanna. After overhearing the Count shouting, he decided to escape by jumping, and injured his foot. He suddenly develops a limp in order to prove his story. But Antonio produces Cherubino's military commission, which he found in the garden. Figaro, confounded, throws the gardener out. Prompted by the women, Figaro triumphantly explains that the page gave it to him because it lacks an official seal. Marcellina, Bartolo, and Basilio now come to demand justice, claiming that Figaro entered into a contract to marry Marcellina in exchange for a loan. The Count agrees to judge the case, to the joy of Marcellina and the consternation of Figaro.

Act III

A room in the castle.

Alone, the Count ponders the confusing situation. Unseen by the Count, the Countess urges a reluctant Susanna to go ahead with the plan and tell the Count that she will meet him in the garden later. Because Cherubino is gone, the Countess will impersonate Susanna. The Countess exits. Susanna overhears the Count talking to himself about Figaro marrying Marcellina. Emboldened, she approaches him, claiming that she has come to get some smelling salts for the Countess, who is having a fainting spell. He tells her that she should keep it herself, because she is about to lose her intended husband. She counters that she will repay Marcellina's loan with the dowry the Count had promised her. But the Count claims he can't remember any such promise. She has no choice but to flirt with him, and the pact is made. But as she is leaving, she runs into Figaro, and the Count overhears her saying that they have "won the case." Enraged, the Count threatens to punish them for their betrayal.

Barbarina convinces Cherubino to come to her house to disguise himself as a girl so he can stay in the palace. The Countess enters, wondering if the plan to catch the Count will work, and sadly recalls the loss of their love. She leaves, expressing a hope that she will regain his affections.

The judge Don Curzio arrives with Marcellina and Bartolo. He announces that Figaro must marry Marcellina or repay the loan. Figaro claims that he is of noble birth and cannot marry without his parents' consent. When the Count asks who they are, Figaro replies that he was stolen as an infant, but hopes to find his parents in about 10 years. Bartolo demands proof, so Figaro reveals a birthmark on his arm — a birthmark that confirms that he is the love-child of Marcellina and Bartolo! The reunited family embrace as the frustrated Count rails against Fate. Meanwhile, Susanna, unaware of this development, arrives with the

Program

money to pay Marcellina, only to be enraged by the sight of Figaro and Marcellina fondly embracing. But calm prevails when all is explained to her. The Count storms off with Don Curzio. Bartolo now proposes to Marcellina. Marcellina tears up Figaro’s Agreement, Bartolo gives Figaro and Susanna a dowry, and Susanna adds to it the money she had come in with. The four, chuckling at the Count’s frustration, go off to plan a double wedding.

Antonio and the Count arrive. Antonio tells the Count that he knows that Cherubino is still in the vicinity, because he found at his house the cloths he had been wearing. They run off to look for him. The Countess returns with Susanna, and the two concoct a note, from Susanna to the Count, asking for a meeting in the garden. They seal the note with a pin, which the Count is to return if he agrees to meet her. Barbarina and some peasant girls, including Cherubino in disguise, come to serenade the Countess and Susanna. Antonio and the Count return to unmask Cherubino. The Count threatens to punish the boy, but Barbarina persuades the Count — who had promised, with kisses, to give her anything she wanted — to let her marry Cherubino.

Figaro arrives, eager for the wedding preparations to begin. The Count begins to cross-examine him again. Just then the wedding march begins, and everyone leaves to prepare, leaving the Count and Countess alone. She refuses to discuss the matter with him. The wedding party returns in procession, singing another song of praise to the abolition of the feudal right to sleep with the bride. Susanna slips the sealed note to the Count. As the couples celebrate, the Count opens the note, pricking his finger on the pin, and then drops it. Figaro watches him with great amusement, believing that it’s a love-note from some unknown lady. The Count finds the pin, thrilled at the prospect of meeting Susanna later he invites everyone to magnificent wedding banquet.

Act IV The palace garden.

Barbarina is frantically searching the garden for something that she has lost. When Figaro arrives with Marcellina and asks the weeping girl what’s wrong, she replies that she has lost the pin that the Count gave her to deliver to Susanna as a token of their tryst. Angry, but pretending that he already knows all about it, he plucks a pin from Marcellina’s dress and gives it to Barbarina, who goes off to give it to Susanna. Figaro collapses at his mother’s feet. She advises him to stay calm, but rage overtakes him and he vows to avenge all deceived husbands. Marcellina, afraid for Susanna, declares that she must become the defender of the entire female race since they are victims of the men they love. Figaro then enlists Basilio and Bartolo to help trap the lovers. As they wait for Figaro to return Basilio entertains Bartolo with an allegory about the foolishness of youth. They retire to hide and await Figaro’s signal. Figaro returns alone and denounces the duplicity of women. He hides

Program

as Susanna arrives, accompanied by Marcellina and the Countess. Marcellina warns Susanna that Figaro is already in the garden. That suits Susanna just fine, as she can avenge herself on both Figaro for his jealousy and the Count for his philandering. Marcellina retires into one of the pavilions. The Countess is too nervous to remain, and leaves Susanna alone to enjoy the fresh night air. Susanna sings a love song to an unnamed lover to punish the spying Figaro. She and the Countess complete their disguises. The Countess takes her place on a garden bench waiting for the arrival of the Count. Susanna hides nearby disguised in the Countess’s veil.

Figaro is furious, but he continues to lie in wait. Cherubino arrives, looking for Barbarina, who has meanwhile hidden herself in the pavilion. At that moment Cherubino notices who he thinks is Susanna and begins flirting with her. The Count enters and catches Cherubino trying to seduce “Susanna.” The Count grabs Cherubino and tosses him from the scene, the boy escapes into the pavilion. Now the Count begins his own flirting with “Susanna,” infuriating Figaro further. The Count tries to lure her into the secluded pavilion, but, hearing Figaro’s voice and fearing discovery, tells “Susanna” to go ahead into the pavilion without him. He exits, promising to meet her later.

Now the real Susanna emerges, disguised as the Countess. When Figaro hears her voice, he immediately realizes that she is Susanna. He pretends to seduce “the Countess.” Susanna is furious until he reveals his joke, and they tenderly reconcile. When the Count returns, the couple replay the joke. The enraged Count seizes Figaro and calls for assistance and weapons. Susanna flees into the pavilion as Bartolo, Basilio, Antonio, and Curzio rush in. The Count demands that his wife come out of the pavilion. To everyone’s amazement, out pop Cherubino, Barbarina, Marcellina, and Susanna, still dressed as the Countess. She and Figaro pretend to beg the Count’s forgiveness. He is adamant until the real Countess reveals herself. The humiliated Count humbly asks her forgiveness, she grants it, and everyone rejoices.

Chapman Chamber Orchestra

Daniel Alfred Wachs, conductor

Violin I

Chloe Tardif
Kimberly Levin
Rachelle Schouten
Michael Fleming
Gabrielle Stetz
Laura Bedol a

Violin II

Matt Owensby
Marc Rosenfield
Alayne Hsieh
Suzanne Haitz
Emily Fischer
Anna Munakata
Laurann Estevez a
Korina Davis a

Viola

Nickolas Kaynor
William Kellogg
Javier Chacon Jr.
Leehyeon Kuen
Stephanie Calascione
Jesse Simons
Priscilla Peraza

Cello

Connor Bogenreif
Christopher DeFazio
Jordan Perez
Nathaniel Cook
Devin Marcus

Double Bass

Ethan Reed
Kevin Baker ♪

Flute

Josh Robertson
Mary Palchak §

Oboe

Emilia Lopez-Yañez
Cynthia Navarrette

Clarinet

Ben Lambillotte
Sam Ek

Key

♪ Alumni
a Guest
§ Faculty

Bassoon

Rebecca Rivera §
Sarah Goya a

French Horn

Alvin Ly
Matthew Bond

Trumpet

Jonathan Ballard
Saul Reynoso

Timpani

Storm Marquis

Staff

Stephanie Calascione
Orchestra Manager

Alvin Ly
Orchestra Librarian

Jesse Simons
Operations Manager

Robert Loustaunau
Operations Assistant

Artistic Staff

Peter Atherton, D.M.A.....Artistic Director
Carol Neblett.....Associate Director
David Alt, D.M.A.....Associate Director
Don Guy.....Director of Production
Eric Barker.....Scenic Designer/Artist
Katie Wilson.....Costume Designer

Wig and Makeup Design/Artist

Pat Cavins.....Costume Shop Manager
Cheryl Fielding, D.M.A.....Musical Director
Janet Kao, D.M.A.....Principal Coach
Daniel Alfred Wachs.....Conductor
Harrison Zierer.....Production Manager

Costume Crew:

Christine Wille.....Wardrobe Mistress
Peg Oquist.....First Hand
Ruthe Brunner.....First Hand
Sarah Figoten.....Costume Design Assistant
Jullian Strong and Amory Harris.....Costume Technicians

Stage Crew:

Nita Faulkner and Matt Eisenmann.....Stage Managers
Ron Coffman, Richard Jackson, Matt McKibbon,
Eric Rodriguez and Trevor Weil.....Crew
Francesca Muscolo.....Followspot Operator

The Creative Team

Peter Atherton – Artistic Director

Bass-baritone Peter Atherton has had the joy of performing over forty-five roles ranging from Seneca in The Coronation of Poppea to Frederick in A Little Night Music. His operatic credits include performances with the Los Angeles Opera, Seattle Opera, Baltimore Opera, Lyric Opera Cleveland, Wolf Trap Opera, Virginia Opera, San Francisco Opera Touring Division, Opera Atelier, Cairo Opera and the Operafestival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, David Effron and Myung-Whun Chung.

Mr. Atherton holds the Robert and Norma Lineberger Endowed Chair in music and is Director of Operatic Studies and Associate Professor of Voice in the Hall-Musco Conservatory of Music at Chapman University. He served as Co-Artistic Director of Opera festival di Roma for five seasons in Rome, Italy. This summer he will return to teach at the Frost School Salzburg Summer Festival Program in Salzburg, Austria. Mr. Atherton has taught at the University of Southern California, the University of California at Los Angeles, Occidental College and at Operafestival di Roma and has presented Master Classes throughout North America. His students have been admitted to prestigious graduate and apprentice programs across the country, with many performing professionally in Europe, the United States and Canada.

Carol Neblett – Associate Director

One of America’s greatest and most acclaimed sopranos, Carol Neblett’s career has spanned over forty years, performing opera’s most coveted roles in the world’s greatest opera houses, including the Metropolitan Opera, La Scala, Covent Garden, San Francisco Opera, Salzburg, Hamburg and Chicago Lyric Opera. Ms. Neblett made her operatic debut in 1969 with the New York City Opera as Musetta, in La Boheme. Amidst huge acclaim, she performed over twenty-five leading roles with the over twenty-five leading roles with company over the next five years. Critical triumphs included the dual roles of Margherita and Helen of Troy in Boito’s Mefistofele. Her performance of Korngold’s Die Tote Stadt was so successful that it was subsequently recorded with the renowned Erich Leinsdorf conducting, and won a number of coveted awards, including a Grammy in 1975.

Ms. Neblett’s signature roles include Puccini’s Tosca as well as Minnie in The Girl of the Golden West. In 1976 she made her debut at the Lyric Opera of Chicago as Tosca with Luciano Pavarotti, and has sung this role more than 200 times. Ms. Neblett was invited to sing Minnie with Placido Domingo for Queen Elizabeth’s 25th Jubilee Celebration at Covent Garden, which was filmed live as well as recorded. Throughout the world’s major opera houses, Ms. Neblett has sung more than eighty-five leading roles and more than 100 oratorio and symphonic works.

The Creative Team

Ms. Neblett is currently on the vocal staff as Artist-in-Residence at Chapman University. She conducts master classes for young artist programs worldwide, concentrating on role preparation for the professional singer, as well as maintaining a private studio in the Los Angeles area.

David Alt – Associate Director

David Alt moved to Southern California after teaching for 21 years as Professor of Voice, Chairman of the Department of Vocal Performance and Program Director for Musical Theatre in the Frost School of Music at the University of Miami. He received his DMA degree from the University of Iowa and a Certificate from the Conservatoire de Musique, Geneve, Switzerland. Alt studied opera with Wesley Balk at the Minnesota Opera Institute and voice with French baritone Gerard Souzay and soprano Maralin Niska.

Nominated for a Carbonnel Award for Best Actor in a South Florida Regional Showcase for his work in Brecht on Brecht, Alt has been seen in the South Florida area in productions of Don Juan in Hell, The Merry Widow, The Barber of Seville, One Flea Spare, Berlin to Broadway with Kurt Weill, Company, Love Letters, Later Life and Far East in addition to revues of the music of Bernstein, Coward, Gershwin, Berlin, Sondheim and Weill. He also has performed with the New World Symphony, the New York Philharmonic, the Miami Bach Society, the Chamber Singers of Iowa City Bach Festival, the St. Louis Muni Opera, the Quad City (IL) Symphony, the Southeast Iowa Symphony, the Santa Fe Desert Chorale, the Carmel (CA) Bach Festival, and New Theatre in Coral Gables (FL). Art's articles have appeared in the journals of the Music Educator's National Conference, the Journal of Singing and the Choral Journal.

Daniel Alfred Wachs - Conductor

Daniel Alfred Wachs emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised *“Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!”* Wachs has been entrusted with preparing orchestras from Valery Gergiev to Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. He has served as cover conductor for the Houston Symphony and the Rotterdam Philharmonic.

Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Monterey Symphony, the Spartanburg Philharmonic, and is a frequent guest conductor at New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati

The Creative Team

Opera and for the French première of Bernstein's *Candide* at the Théâtre du Châtelet, a co-production with La Scala and the English National Opera, directed by Robert Carsen.

Committed to the cause of education, Wachs is one of the few conductors of his generation successfully balancing the busy demands of an academic and professional career. He leads the Orange County Youth Symphony Orchestra (*"The performance was smashing thanks in no small part to the exceptionally well-practiced pre-professionals..."* – *LA Times*) and is Music Director of The Chapman Orchestra. Both orchestras were finalists for the 2012 American Prize in Orchestral Performance and OCYSO is the 2012 winner in the youth category. In May 2014, OCYSO will present the West Coast première of a new work by Mark Anthony Turnage on a special subscription concert presented by the Philharmonic Society of Orange County at the Renée & Henry Segerstrom Concert Hall.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Suor Angelica*, *Gianni Schicchi*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and operas by Pasatieri which were lauded by the composer himself. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall. For more information, please visit www.danielalfredwachs.com

Cheryl Fielding – Music Director

Pianist Cheryl Lin Fielding has performed in concert halls throughout the world, including Japan, Taiwan, Italy, and prestigious venues in the United States, such as the Lincoln Center, Carnegie Weill Recital Hall and the Seiji Ozawa Hall. She has been honored with the Grace B. Jackson Prize in Excellence by the Tanglewood Music Festival and three times received the distinguished Gwendolyn Koldofsky Scholarship Award in Keyboard Collaborative Arts.

She has received teaching fellowships at the Juilliard School and the USC Thornton Opera, and performed with the Tanglewood Music Center, Music Academy of the West, Aspen Music Festival, and the Mark Morris Dance Group at the Jacob's Pillow Dance Festival. Dr. Fielding has worked for the Los Angeles Opera, Opera Pacific, and Operafestival di Roma, and is presently the co-founder and Music Director of NachtMusik, an ensemble committed to bringing opera experience to inner-city Los Angeles schools.

Cheryl's musical studies began at the age of three in Taiwan, first on the piano and later on the violin, and continued through two master's degrees from the Juilliard School, in Piano Performance and Collaborative Piano, under the tutelage of Oxana Yablonskaya and Jonathan Feldman, and the Doctor of Musical Arts degree from the University of Southern California in Keyboard Collaborative Arts under Alan Smith, with voice studies under Elizabeth Hynes. Dr. Fielding is currently an Adjunct Professor and opera coach at Chapman University.

The Creative Team

Janet Kao – Principal Coach

Pianist, Janet Kao, a native of Taiwan, is an accomplished musician with extensive experience as a solo pianist, vocal/instrumental collaborator, and an opera coach. She has performed on many stages including Alice Tully Hall in New York City, Harris Concert Hall in Aspen, Preston Bradley Hall in Chicago, National Concert Hall of Taiwan. She has been invited to participate in several summer music festivals including Bowdoin Music Festival, the Yellow Barn Chamber Music Festival, and the Music Academy of the West. She has served as a staff accompanist at the Aspen Music Festival, as a staff coach at Opera in the Ozarks, Arkansas and the American Institute of Musical Arts in Graz, Austria.

She has received teaching fellowships from the Juilliard School and the USC Thornton Opera, working closely with renowned conductors, Judith Clurman and Brent McMunn. Her interests in contemporary music have led her to collaborate on new operas including *Miss Lonelyhearts* by Lowell Liebermann and *Powder Her face* by Thomas Adès. In addition to opera, she has premiered many contemporary chamber works with the New Juilliard Ensemble, under the baton of Joel Sachs.

Janet received her Bachelor and Master of Music degree in Piano Performance from the Peabody Conservatory with pianist Robert McDonald, and a Graduate Certificate in Collaborative Piano from the Juilliard School under the tutelage of Jonathan Feldman and Brian Zeger. She completed the Doctor of Musical Arts degree from the University of Southern California in Keyboard Collaborative Arts in 2009 under Alan Smith and was awarded Gwendolyn Koldofsky Scholarship Award for three consecutive years. Dr. Kao is currently an adjunct professor and a vocal coach at Fullerton College and Chapman University.

Eric Barker – Set Design

The Merry Widow marks Eric's second scenic design for Chapman University. Eric is a second year MFA scenic design candidate at UC Irvine, where he has designed *Dames at Sea* and most recently *The Rose Tattoo*. Last year he received the Medici Scholar Award giving him the opportunity to spend the summer in New York City interning with International and Broadway scenic designer Allen Moyer. Along with meeting several other inspiring designers and seeing numerous shows, the summer of 2012 was a pivotal moment in Eric's future career as a scenic designer. Since his return to SoCal in the fall, along with the many class projects and designing for Chapman, Eric has been assisting John Iacovelli on several of his design projects. Earning his BA from The Ohio State University in 2011, Eric was awarded The Outstanding Scenic Design for *On The Shore of the Wide World* for the 2010-2011 season.

The Creative Team

Don Guy – Director of Production

Don Guy (Lighting Designer) is Director of Production and Assistant Professor of Entertainment Technology for the College of Performing Arts. He has designed numerous shows from Off-Broadway to Tony Award-winning regional theatres. He is currently the resident lighting designer for Masters of Illusion Live! and Saint Louis Ballet. Design credits include: *The Illusionarium* (Norwegian Cruise Lines); *Masters of Illusion Live!* (Singapore, Philippines, South America, and North America); *The Magic of Paris* (Paris Hotel & Casino, Las Vegas, NV); *The International Magic Festival* (Athens, Greece); *Chapter Two* and *Shirley Valentine* (Laguna Playhouse). Previous Designs for Opera Chapman include: *The Merry Widow* and *Così fan tutte*. Upcoming projects include: *Masters of Illusion Live! World Tour 2014-2015* and *Gala de Danza* in Cabo San Lucas, Mexico.

Katie Wilson - Costume Design

Katie Wilson is a freelance costume designer working in Orange County for the past 8 years. She has designed for Dance, Opera, and Theater across the nation and internationally. Her recent works include projects for Pacific Symphony (La Traviata and Rite of Spring), Shakespeare Orange County (Seven consecutive seasons), The New Swan Theater (Two Seasons), Prague Shakespeare Festival (2012), South Coast Repertory Theater, Chapman University Dance, Drama and Opera Departments, UC Irvine Dance and Opera Department, The Chance Theater, Orange County High School of the Arts (2006). Katie received the LA Weekly Award for her costume design of Machiavelli (2006). She is currently Adjunct Faculty at Chapman University in Costume and Makeup Design. In addition, Katie works as an accomplished dye/painter and crafts artist for the performance arts.

Harrison Zierer - Production Manager


Harrison Zierer is a graduate of Chapman University where he received a dual bachelor of music in education and vocal performance. He is currently the Artistic Director and Founder of Center Stage Theater, a non-profit children's theater group (www.center-stage-theater.com). Harrison's work as a director and child educator has been praised by parents and school administration alike. In addition to his involvement with Opera Chapman and Center Stage, Harrison teaches music and theater at The Arbor Learning Community, private voice and piano lessons, as well as freelance directs in the North Orange County area.

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Orange County Youth Symphony Orchestra

The Chapman Orchestra

Choirs from Chapman University and UCI

Marc Yu, piano

Jessica Rivera, soprano

Renée Tatum, mezzo-soprano

Nicholas Phan, tenor

Craig Colclough, bass

PROGRAM

TURNAGE: *Frieze* (U.S. West Coast premiere)

BEETHOVEN: Piano Concerto No. 1 (first movement)

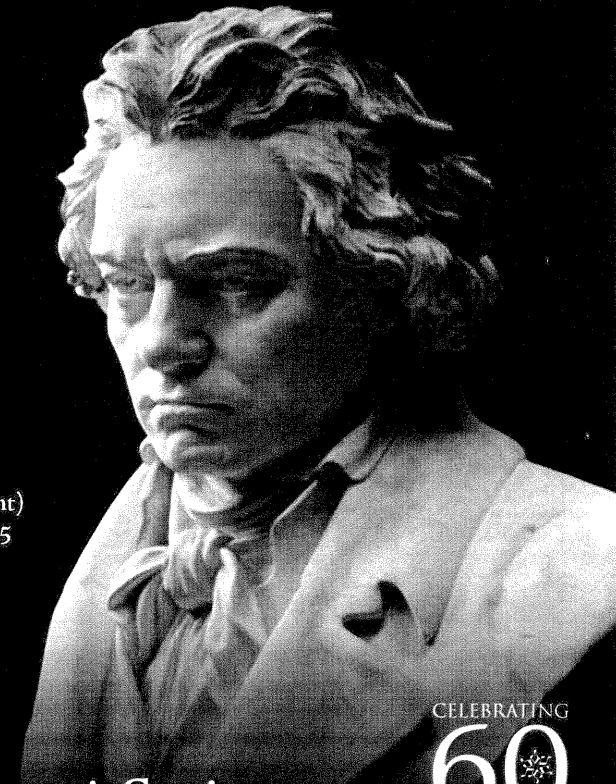
BEETHOVEN: Symphony No. 9 in D minor, Op. 125

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Last year we welcomed over 11,000 audience members to our performances, concerts, recitals and events, making it our best attended year ever. We are very proud to showcase the talents of our students, while at the same time providing them with meaningful learning experiences that challenge them to become mature and informed artists. *The Marriage of Figaro* is exactly one of these experiences – not only for our vocal students, but also for our instrumentalists and entertainment technology majors.

As a lover of the arts, you have a crucial role to play to ensure our success and the success of the students who are at the heart of all we do. It is my hope that you will help provide our students with the tools and resources they need with your gift to the Fund for Excellence.

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- Recruitment of professional visiting artists for technique and master classes;
- Scholarships and travel funds for our student touring ensembles and conferences.

Performances like the one you are about to see are vital components of our students' academic and artistic curriculum, helping them to develop practical skills and artistic sensibilities. Our students graduate with more training, more experience and more professional opportunities to launch their careers in the performing arts and performing arts education.

Each one of our students will benefit from your decision to support the College. With your gift, you will be a part of a family of individuals who demonstrate, year after year, their commitment to developing the talents of young artists. I hope you join us not only because you value the arts, but because you want to invest in our next generation of artists.

Enjoy the performance, and I look forward to seeing you at more of our performances in the future.

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Dale A. Merrill, Dean

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